

SHINING TIME STATION

EPISODE #5  
"SHOW AND YELL"

SECOND DRAFT

By Brian McConnachie

From characters and series storyline  
created by Britt Allcroft and  
Rick Siggelkow

c Quality Family Entertainment Inc., 1988

SHINING TIME STATION  
EPISODE FIVE

(FADE IN:)

(STATION - THE STATION IS EMPTY.  
THERE IS ALMOST A MARCHING CADENCE  
TO THE FOLLOWING ACTION AND  
DIALOGUE. A PASSENGER ENTERS FROM  
THE PLATFORM. HE CARRIES TWO  
SMALL VALISES. PLACING A VALISE  
ON EACH SIDE OF HIM, HE SITS ON  
THE BENCH AND OPENS A BOOK AND  
READS, )

(STACY IMMEDIATELY ENTERS THE  
PLATFORM, PASSING BY THE  
PASSENGER.)

STACY

Howdy stranger.

PASSENGER

Hell-o ma'am...

(STACY SNATCHES A PAPER FROM THE  
TICKET BOOTH AND CROSSES TO THE  
WORKSHOP. OUT OF THE WORKSHOP  
COMES TANYA. THEY SPEAK BEFORE  
THEY CROSS PATHS.)

STACY

Hell-o Tanya.

TANYA

Hello Stacy.

(ENTER MATT (FROM PLATFORM). HE  
INTERSECTS WITH TANYA BY THE MURAL  
SWITCHHOUSE.)

MATT

Hi Tanya.

TANYA

Hell-o Matt.

(THEY TURN IN UNISON.)

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MATT & TANYA

(in long note whisper)

Hello-o-o-o-o Mr. Conductor.

(THE SWITCHHOUSE - OUT POPS MR.  
CONDUCTOR)

MR. CONDUCTOR

Why hell-o Tanya and howdy

Matt.

(LOST AND FOUND AREA - OUT COMES  
HARRY, CROSSING TO THE WORKSHOP.)

HARRY

Hello Matt. Hi there Tanya.

MATT & TANYA

Hello Harry. Hello Harry.

(ENTER SCHEMER FROM THE PLATFORM.)

TANYA & MATT

Hi there Schemer. Hi there

Schemer.

SCHEMER

(a nasal imitation of them)

"Hi there Schemer." 'Hi there

Schemer.'

(SCHEMER DOESN'T BREAK HIS  
STRIDE. HE IS ON A STRAIGHT LINE  
TO HIS MACHINES. TAKING OUT HIS  
KEYS TO EMPTY CHANGE BOX.)

SCHEMER

(greedily)

Hello money. Hello money.

steak line

(SHOT OF MATT AND TANYA.)

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(V.O.)

Hello Matt. Hello Tanya.

(MATT AND TANYA TURN AND LOOK AROUND.)

MATT & TANYA

Hello...

(THEY TOOK THIS WAY AND THAT.  
SFX: A PASSING TRAIN.)

(V.O.)

Hope that wasn't our train.

(MATT AND TANYA LOOK AT THE PASSENGER.)

TANYA

Who said that?

(HE LOOKS UP FROM HIS BOOK AND SHRUGS HIS SHOULDERS. HE ACTS AS IF HE DOESN'T KNOW WHERE THE VOICE IS COMING FROM.)

(V.O.)

Hell-o MATT! Hell-o TANYA!

Will you at least answer!

(THE PASSENGER PUTS DOWN HIS BOOK AND LOWERS HIS EAR TO ONE OF HIS VALISES.)

(THE KIDS COME OVER.)

(1ST V.O.)

Are you Tanya?

MATT

No, I'm Matt.

(THE PASSENGER (WHO IS A VENTRILOQUIST) OFFERS A SURPRISED LOOK AND SLOWLY OPENS THE VALISE

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REVEALING A DUMMY. THE DUMMY  
SUDDENLY SITS UP.)

1ST DUMMY (to Tanya)

Are you Matt?

TANYA

I'm Tanya.

2ND V.O.

Well, where's Matt?

(THE DUMMY AND THE PASSENGER BOTH  
TURN TO THE SECOND VALISE.)

2ND V.O.

Open up! Let me out! I know  
where Matt is.

(THE PASSENGER OPENS THE SECOND  
VALISE AND UP POPS A SECOND DUMMY.)

2ND DUMMY

Okay, Matt? Let's see  
here... I know, don't tell  
me...ennie...meenie...  
mineey...

MATT

I'm Matt.

1ST DUMMY

Don't believe him! The other  
one's Matt. He's Tanya.

TANYA

No, I'm Tanya!

(HARRY, CROSSING, SEES THE  
GATHERING AND COMES OVER.)

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2ND DUMMY

Look, beautiful, you stay out  
of this...

MATT

I'm Matt! And she's Tanya.

2ND DUMMY

All right then you stand over  
here and you stand there...

(STACY COMES OVER TO WATCH.)

1ST DUMMY

It's important to know who  
we're talking to.

(SCHEMER JOINS GROUP. DOES ABOUT  
5 OR 6 EXCHANGES FROM HIS ACT.)

(APPROPRIATE APPLAUSE.)

STACY

Oh that was wonderful!

HARRY

I liked that.

SCHEMER

He could sell his tickets. He  
shouldn't do it for free.

(THE ADULTS DRIFT AWAY. HE PUTS  
DUMMIES AWAY.)

PASSENGER

Are you two going to be around  
here for a while?

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BOTH

Yes.

PASSENGER

Can you watch my bags? I have  
to run an errand before my  
train comes.

MATT

Sure. We'll watch them for  
you.

TANYA

Mister? Can we play with your  
dummies?

PASSENGER

(ponders it for a moment)

Sure. And thanks...Tanya...

Matt...

(THEY EACH TAKE A PEEK IN AT THE  
DUMMIES. THEY SIT WITH THE  
VALISES BETWEEN THEIR FEET.)

MATT

Do you think you could do  
that?

TANYA

Maybe, I don't know.

(MR. CONDUCTOR COMES UP BEHIND  
MATT AND SUDDENLY TAKES A POSITION  
ON HIS LEG LOOKING LIKE A DUMMY.)

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MR. CONDUCTOR

(quickly and stiffly like a  
dummy)

I bet we could. I'm sure we  
could. First we'll take dummy  
lessons. Then we'll take  
smarty lessons.

(HE DROPS HIS DUMMY POSTURE AND  
LEANS TOWARDS TANYA  
CONSPIRATORIALLY.)

MR. CONDUCTOR

Tell me Tanya, can you say 'a  
bag of boots' without moving  
your lips?

TANYA

(She attempts some grunts)

...I can't...

MR. CONDUCTOR

You're not trying.

TANYA

(louder)

.uh agg uh oots...

MR. CONDUCTOR

...an "uh agg uh oots"?

Well, it's a beginning. You  
should have a chat with  
James.

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MATT

Can he work puppets?

MR. CONDUCTOR

No, but he's an authority on  
trying. Oh yes... As a matter  
of fact, come along with me  
now as we travel to the island  
of Sodor.

(THOMAS STORY #9)

(FADE BACK TO MATT, TANYA AND MR.  
CONDUCTOR. MR CONDUCTOR JUMPS TO  
THE FLOOR BY ONE OF THE VALISES).

MR. CONDUCTOR

Sometimes you'll surprise  
yourself at what you're able  
to do.

(HE RAPS ON A VALISE.)

MR. CONDUCTOR

Are you paying attention in  
there?

MR. CONDUCTOR

(using his dummy voice)

Do I have a choice?

MR. CONDUCTOR

No. And another thing: Finish  
your vegetables.

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V.O.

What vegetables? I don't  
have any vegetables...

(MR. CONDUCTOR WALKS AWAY.)

MR. CONDUCTOR

I'll bring you some.

V.O.

I hate vegetables!

(TANYA AND MATT QUICKLY OPEN THE  
VALISE. BUT, ALAS, ONLY A  
LIFELESS DUMMY. THEY EXCHANGE  
LOOKS.)

(TANYA REMOVES DUMMY.)

TANYA

(in dummy voice)

I hate vegetables.

(MATT TAKES OUT OTHER DUMMY.)

MATT

(in his dummy voice)

Now let me see... You're  
Matt and you're Tanya...

TANYA

(dummy voice)

I'm the vegetable police and  
you're under arrest!

(THIS BREAKS THEM BOTH UP.)

TANYA

Hey, do you want to put on a  
show?

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MATT

Okay.

TANYA

Let's get everyone.

(MATT RUNS OFF.)

(TANYA TAKES THE PUPPETS AND PUTS THEM BEHIND THE INFO DESK.)

CUT TO

(MATT WITH STACY. HE IS PULLING HER IN. SHE IS COMING RELUCTANTLY.)

STACY

...Can't this wait?

MATT

It can't, it can't. It won't take long.

CUT TO:

(TANYA AND HARRY. SHE IS PULLING HIM OUT OF HIS WORKSHOP.)

HARRY

I'm right in the middle of something.

TANYA

Come on, you have to see it now. Please. Please.

(SHE BRINGS HIM OVER. THEN GOES BEHIND THE BOOTH. HARRY AND STACY EXCHANGE A RESIGNED LOOK. SCHEMER COMES OVER.)

SCHEMER

Is this another free show?

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(THEY NOD YES.)

(THEY WAIT. AND WAIT.)

HARRY

We're waiting.

STACY

Bring on the show.

TANYA (V.O.)

You go first.

MATT (V.O.)

You go first.

(TANYA'S DUMMY POPS UP. EMPLOYED  
LIKE A HAND PUPPET.)

TANYA'S DUMMY

Ah...hello...Do you hate  
vegetables?

MATT

(whispering)

No, you ask me that!

TANYA

(regular voice)

No, I don't... . .

(her dummy voice)

Ah... I'll be right back.

(TANYA'S DUMMY DROPS BACK DOWN.)

TANYA (V.O.)

Do not.

MATT (V.O.)

Do too.

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TANYA (V.O.)

Do not.

MATT (V.O.)

Do too.

(STACY AND HARRY EXCHANGE A LOOK.)

SCHEMER

Hey, bring on the show. Let's  
see something.

(MR. C COMES OUT ON HIS PLATFORM  
AND WATCHES.)

CUT TO

(INFO DESK)

(MATT'S DUMMY POPS UP.)

MATT

(dummy voice)

We're almost ready.

(HIS DUMMY DROPS DOWN.)

(PAUSE)

(THEN BOTH DUMMIES POP UP.)

MATT'S DUMMY

Are you Matt or are you  
Tanya?

TANYA'S DUMMY

(in a regular voice)

You're supposed to ask me  
about the vegetables...

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MATT'S DUMMY

(in regular voice)

You were going to say that!

TANYA'S DUMMY

Stay right there. Don't go  
away. Thank you.

(THEY BOTH DUCK DOWN. THEY BEGIN  
TO ARGUE BEHIND THE INFORMATION  
DESK. STACY LEANS OVER THE  
INFORMATION DESK.)

MATT

I say that.

TANYA

No, I say that.

STACY

What are you two arguing  
about?

(MATT AND TANYA STAND UP.)

MATT

She got it wrong.

TANYA

He got it wrong.

STACY

Hold it. Time out. You two  
didn't get it wrong. No one  
got it right. That's all.

(THE KIDS GLARE AT EACH OTHER.  
THERE'S NOTHING LEFT TO SAY.)

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HARRY

Is that it? Well, I guess  
I'll be getting back to  
work.

(HARRY AND STACY EXIT. SCHEMER COMES OVER.)

SCHEMER

I got to tell you my favorite  
part of your show: You  
didn't  
try to sell tickets. I don't  
want to say your show was  
awful, but hey, why not. I'm  
an honest guy. It was awful.  
But the best part was when it  
was over.

(SCHEMER STARTS TO LEAVE.)

MATT

You're the one who got it all  
messed up.

TANYA

I did not. You did.

MATT

No. No. You did.

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SCHEMER

Hey, you were both bad. But  
forget about it. You've got  
lives to get on with. Forget  
about it. Spend some money in  
the arcade. It'll make you  
feel better.

(SCHEMER EXITS. CUT TO:

(ARCADE. MATT IS STANDING NEAR  
THE JUKEBOX. GLUM.)

CUT TO:

(INT. JUKEBOX. THE PUPPET BAND  
ARE LOOKING UP IN MATT'S  
DIRECTION.)

TITO

Man, he looks sad.

DRUMMER

Let's like, fill his ears with  
good vibes and total joy.

TEX

Do you know the Yellow Rose  
of Texas?

REX

No, do you?

TEX

No.

GRACE

I don't know it either.

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DIDI

Like, I never heard of it.

TITO

So, none of us know it!

REX

So what. Let's play it  
anyway.

(A:: SURE, FINE, OKAY...)

TITO

...one...two...three...

(THE WORST NOISE ENSUES. AND  
FINALLY PETERS OUT.)

TEX

...What do you think?

CUT TO:

(MATT STARES AT JUKEBOX WITH  
SHOCKED LOOK.)

CUT TO

(TANYA AT INFO DESK. GLUM LOOK.  
ALONG COMES MR. C.)

MR. CONDUCTOR

AH HA! So you're the culprit.

You're the one who did it.

TANYA

Did what?

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MR. CONDUCTOR

Don't deny it. I can see it  
by the look on your face.  
You're the one who ate all  
the lemons.

(SHE MAKES A BITTER FACE AT THE  
SUGGESTION.)

TANYA

...I didn't...

MR. CONDUCTOR

You didn't, huh? Then maybe  
they're behind the anything  
door. Give a look.

(TANYA OPENS DOOR.)

(ANIMATED STOP-START MUSIC VIDEO)

CUT TO

(HARRY WORKSHOP.)

(HARRY IS BUSY. MATT IS HANGING  
AROUND THE DOOR. HARRY SPOTS HIM  
OUT OF THE CORNER OF HIS EYE.)

HARRY

Hi there Matt...

(HARRY CONTINUES WITH HIS WORK.)

HARRY (CONT'D)

...Are we going to see another  
one of your puppet shows  
soon?

MATT

No. No. No.

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HARRY

Are you giving up?

MATT

The man is coming back to  
take the puppets.

HARRY

Is that the problem? Well, we  
can fix that.

(HARRY STARTS LOOKING THROUGH A  
BOX OF SPARE PARTS.)

HARRY (CONT'D)

Let's see what we have  
here...

(HARRY HOLDS UP DIFFERENT POSSIBLE  
PUPPET HEADS.)

HARRY

What do you think of this  
one?

CUT TO

(TANYA AND STACY BY THE LOST AND  
FOUND)

STACY

I remember putting on puppet  
shows when I was your age.  
...We always started with a  
sock...

(STACY LOOKS THROUGH THE LAUNDRY  
BAG OF CLOTHES IN THE LOST AND  
FOUND. SHE OPENS ONE BAG AND HEARS  
\_\_\_\_\_.)

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STACY

Oh, sorry. Wrong bag...

(STACY CLOSES THE DOOR.)

STACY (CONT'D)

But interesting.

(STACY OPENS DOOR AND TAKES  
ANOTHER LOOK. SFX \_\_\_\_\_.)

(SHE FINALLY COMES UP WITH AN OLD  
SOCK.)

STACY

Ta-da!

(STACY PUTS THE BLACK SOCK ON  
TANYA'S HAND. TANYA RESPONDS WITH  
IDEAS FOR HER PUPPET. SHE STARTS  
TO CUT A DIAMOND SHAPE. CUT BACK  
AND FORTH AS THE TWO DIFFERENT  
PUPPETS ARE CREATED. MUSIC OVER.)

CUT TO:

(MATT COMING OUT OF THE WORKSHOP  
TO SHOW MR. CONDUCTOR HIS NEW  
"ROBOT-LIKE" PUPPET. TANYA IS  
WALKING OVER TO DO THE SAME  
THING. HER PUPPET LOOKS LIKE A  
BIRD. EACH STOPS AT THE SIGHT OF  
THE OTHER. THEY ARE NOT SURE IF  
THEY ARE STILL ANGRY WITH ONE  
ANOTHER.)

TANYA

Look what I got.

(SHE HOLDS UP HER PUPPET. MATT  
HOLDS UP HIS PUPPET TO SHOW HER.)

MATT

I have one too. I like  
yours.

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TANYA

I like yours, too.

(MR. CONDUCTOR APPEARS AT THE  
RAILING OF HIS SIGNALHOUSE.)

MR. CONDUCTOR

(excited, but putting them on)

Matt! Tanya! Look out!

Horrible beasties have gobbled  
your hands off and are going  
up your arms...

(THEY HOLD THE PUPPETS UP TO MR.  
CONDUCTOR)

MATT

No, they're hand puppets.

See.

MR. CONDUCTOR

Hand puppets. Oh, that's a  
relief. I thought you were  
being eaten. Well, does this  
mean you're putting on another  
show?

(MATT AND TANYA EXCHANGE A PAINED  
LOOK.)

TANYA

We don't know.

MATT

We don't want to be made fun  
of.

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MR. CONDUCTOR

You mean you're not going to even try! That's it. I'm not talking to you two anymore... I'll talk to the puppets. Hold them up.

(THEY HOLD UP THE PUPPETS TO MR. C.)

MR. CONDUCTOR (CONT'D)

Imagine them not trying because they're afraid of being made fun of... Just think of poor James. The other engines made fun of him and look what happened...

(THE PUPPETS TURN TOWARDS EACH OTHER WITH A "WHAT-DID-HAPPEN GESTURE.")

MR CONDUCTOR (CONT'D)

...I'll tell you. Come with me now to...

(WHISTLE, EFFECTS)

(THOMAS #10)

(FADE BACK TO MR. C. IN THE MURAL. KIDS HAVE THEIR PUPPETS AT THEIR SIDES.)

MR. CONDUCTOR

Hey, where are the puppets?  
I was talking to them.

(THEY PUT THE PUPPETS UP AGAIN.)

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MR. CONDUCTOR (CONT'D)

...There you are. You never  
know if you can do your best  
unless you try again.

Now I gave you a story... can  
you give me a puppet show?

(THE PUPPETS EXCHANGE A LOOK.  
THEY NOD.)

MR. CONDUCTOR (CONT'D)

...but before you do, prepare  
something. Figure out what  
you're going to say. Do a  
little planning.

(THEY NOD MORE ENTHUSIASTICALLY.)

CUT TO

(INT JUKE BOX)

TITO

I found the music to  
Freight Train.

DIDI

Totally Rad.

GRACE

Think it'll help?

TEX

I'm game.

REX

Couldn't hurt.

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(THEY PLAY, PIANO FIRST, VERY SLOWLY, THEN EACH INSTRUMENT JOINS IN AND IT BUILDS.)

CUT TO

(MATT AND TANYA REHEARSING AND BEING PLEASED BY IT.)

CUT TO

(INT JUKEBOX--THE PUPPET BAND HAS IT. AND BRINGS IT HOME.)

CUT TO

(MR. C AT MURAL.)

MR CONDUCTOR

(calling)

Hey puppets, do you have those  
kids of yours ready?

CUT TO

(DESK. BIRD PUPPET POPS UP AND NODS, YES.)

MR. CONDUCTOR (CONT'D)

...I'm waiting.

(MATT AND TANYA EXCHANGE A LOOK OF LET'S GIVE IT A TRY. UP COME BOTH PUPPETS.)

BIRD PUPPET

Hello Mr. Robot.

ROBOT PUPPET

Hello Bird.

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BIRD PUPPET

What do you like to eat?

ROBOT PUPPET

I eat elevators and toy

trucks...but no vegetables!

(ENTER THE PASSENGER WHO COMES  
RIGHT TO THE PUPPETS.)

PASSENGER

Excuse me, have either of you

seen Tanya or Matt?

ROBOT PUPPET

Which one is Tanya?

BIRD PUPPET

Tanya's the boy.

ROBOT PUPPET

Is Matt the girl?

PASSENGER

No, no. Tanya's the girl and

Matt is the boy...

(HARRY, ON HIS WAY ELSEWHERE,  
STOPS AND DRIFTS OVER.)

BIRD PUPPET

I don't know any girls named

Tanya.

ROBOT PUPPET

I know a girl named Matt.

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PASSENGER

Well maybe the boy named Tanya  
knows a girl named Tanya...

(STACY, PASSING BY, DRIFTS OVER.)

ROBOT PUPPET

The girl named Matt knows all  
the boys named Tanya...And  
there aren't any!

(THIS GETS AN APPRECIATIVE  
LAUGHTER FROM THE GATHERED. THEN  
SCHEMER COMES OVER.)

PASSENGER

You have room in this act  
for one more?

CUT TO:

(PUPPET BAND. THEY WERE WATCHING  
THIS THROUGH A CRACK IN THE  
JUKEBOX.)

GRACE

What are those creatures?

TITO

They're weird looking but I  
kinda like them.

REX

What do you say we give 'em  
some back-up music? Tex?

TEX

Rex, they're pretty far back as  
it is...

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CUT TO:

(INFORMATION DESK.)

BIRD PUPPET

If you're ever confused, you  
should do what we do.

PASSENGER (dummy)

What do you do when you're  
confused?

ROBOT PUPPET

We dance!

CUT TO:

(PUPPET BAND.)

BASS

one...two...three...

(MUSIC: DANCE ROCK NUMBER -  
FREIGHT TRAIN.)

CUT TO:

(INFORMATION DESK. ROBOT AND BIRD  
PUPPET EMBRACE AND BEGIN DANCING  
AROUND. EVEN SCHEMER SHOWS HIS  
PLEASURE AT THESE ANTICS. THE  
AUDIENCE BEGINS TO APPLAUD THESE  
EFFORTS.)

SCHEMER

Wait, stop! I can sell  
tickets to this...

(CREDITS ROLL OVER THE HAPPY  
ENDING.)